



# Compositions

de

## Ign. Friedman.

- Op. 1. **Trzy pieśni na głos z tow. fortepianu.** Prix  
 1) Dlaczegoż teraz nie mogę gdzieś z Tobą (*Tetmajer*)  
 2) Poleciały pieśni moje (*Konopnicka*)  
 3) Limba (*Tetmajer*) . . . . . compl. Cour. 1.50
- Op. 8. **Miniatures pour Piano à deux mains.**  
 1) Monologue }  
 2) Arlequin } . . . . . Cour. 2.—  
 3) Canzonetta }  
 4) Rêverie interrompue } . . . . . Cour. 2.—
- Op. 9. **Trois pensées lyriques pour Piano à deux mains.**  
 1) A la cornemuse }  
 2) Chant d'amour } . . . . . Complet Cour. 2.50  
 3) Désillusion } . . . . . Mk. 2.10
- Op. 10. **Cinq Causeries pour Piano à deux mains.**  
 1) Intermezzo }  
 2) Danse fantastique } . . . . . Complet Cour. 4.—  
 3) Capriccietto } . . . . . Mk. 3.50  
 4) Chanson triste }  
 5) Elle danse }  
 No. 5. Séparement: Elle danse . . . . . Cour. 1.60  
 . . . . . Mk. 1.40
- Op. 12. **Petites Valses pour Piano à deux mains.**  
 Cah. I (1—4) . . . . . Cour. 2.50  
 . . . . . Mk. 2.10  
 Cah. II (5—8) . . . . . Cour. 2.50  
 . . . . . Mk. 2.10
- Op. 13. **Cinq Morceaux pour Piano à deux mains.**  
 1) Improvisation . . . . . Cour. 1.50  
 . . . . . Mk. 1.25  
 2) Mélodie élégiaque . . . . . Cour. 2.40  
 . . . . . Mk. 2.—  
 3) Prélude . . . . . Cour. 1.60  
 . . . . . Mk. 1.40  
 4) Marche miniature . . . . . Cour. 2.—  
 . . . . . Mk. 1.80  
 5) Arabesque . . . . . Cour. 2.—  
 . . . . . Mk. 1.80
- Op. 17. **Dwie pieśni na głos z tow. fortepianu.**  
 a) Młodo zaswatana (*B. Zaleski*) }  
 b) Hania (*Rydel*) } . . . . . Cour. 1.60

Op. 18. **Aquarelles.** Cinq morceaux pour Piano à deux mains. Prix

1) Petite Berceuse . . . . .	Cour. 1.50
	Mk. 1.25
2) Minuetto . . . . .	Cour. 2.40
	Mk. 2.—
3) Poco ostinato . . . . .	Cour. 1.50
	Mk. 1.25
4) Polka peu dansante . . . . .	Cour. 3.—
	Mk. 2.50
5) Mazurka . . . . .	Cour. 2.—
	Mk. 1.80

Op. 19. **Problemy techniczne (Technische Probleme).**

	Cour. 5.—
	Mk. 4.25

Op. 20. **Cinq Bagatelles pour Piano à deux mains.**

1) Preludio . . . . .	Cour. 2.40
	Mk. 2.—
2) Valse noble . . . . .	Cour. 2.40
	Mk. 2.—
3) Humoresque . . . . .	Cour. 1.50
	Mk. 1.25
4) Noël . . . . .	Cour. 1.50
	Mk. 1.25
5) Pastorale . . . . .	Cour. 2.—
	Mk. 1.80

Op. 23. **Dwie pieśni na głos z tow. fortepianu.**

1) Nastroj ( <i>Z. Rózycki</i> )	Cour. 1.60
2) Polały się łzy. ( <i>A. Mickiewicz</i> ) . . . . .	Cour. 3.50

Op. 24. **Variationes pour Piano à deux mains.**

	Mk. 3.—
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Op. 26. **Trois Morceaux pour Piano à deux mains.**

1) Paysage slave } 2) Appassionato } 3) Esquisse } . . . . . Complet	Cour. 3.— Mk. 2.50
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III





# I. Paysage slave.

Tranquillo, con molto sentimento.

Ign. Friedman, Op. 26, I.

PIANO.

*p legato* *espressivo*

*sospirando* *rit.* *a tempo* *sempre legato* *pp*

*poco cresc.*

*pp* *perdendo e rit.*



## Più mosso. (Tempo di Mazurka)

This musical score is for a piece titled "Più mosso. (Tempo di Mazurka)". It is written for piano and consists of six systems of music. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Performance instructions include *legato*, *cresc.* (crescendo), *poco*, *subito p* (suddenly piano), *sempre* (always), *mf* (mezzo-forte), *a tempo*, and *slentando* (ritardando). The piece features a mix of eighth and sixteenth notes, often grouped in triplets, and some chords. The overall mood is lively and rhythmic, characteristic of a Mazurka.

*ppp* *legato* *cresc.*

*poco* *à poco* *f*

*subito p* *suivez* *f* *sempre*

*cresc.* *ff* *mf*

*suivez* *a tempo*

*slentando*



*rit.* *quasi lento* **Tempo I.** *simile* *pp legato* *espressivo*

*sospirando* *a tempo* *rit.* *sempre legato pp* *cresc.* *ff* *p* *pp*

*ppp quasi Recitativo* *rit.*

A page of musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The piece begins with a 'rit.' (ritardando) and 'quasi lento' tempo, followed by a 'Tempo I.' section. The notation includes triplets, slurs, and various dynamic markings like 'pp', 'ppp', 'ff', and 'p'. The piece concludes with a 'rit.' (ritardando) and a final chord.



## II. Appassionato.

Ign. Friedman, Op. 26, II.

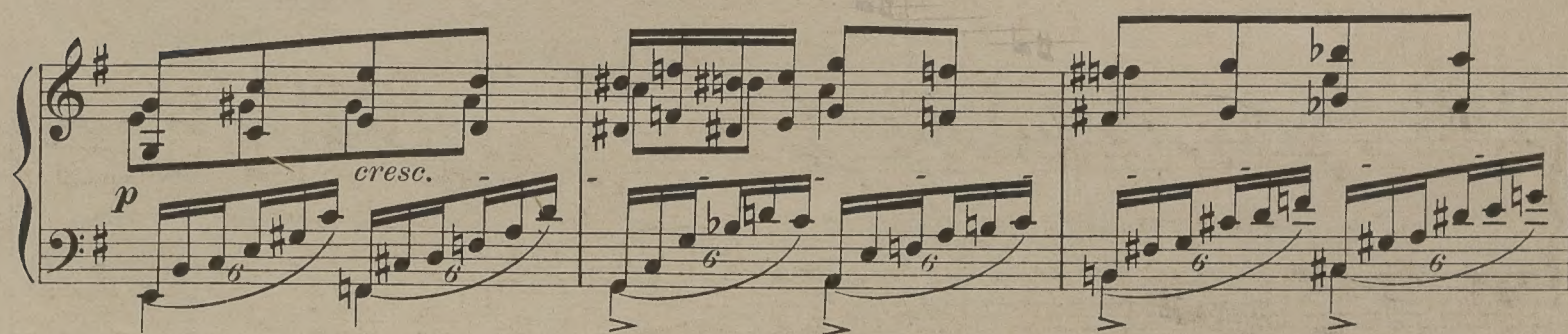
Con forza. *ff*

*m.g.* *m.d.* *d.* *8<sup>va</sup>*

*rapido* *ancora più f*

*soave* *mp* *non legato*







*ff*

*m. d.*  
*m. g.*  
*rapido*

*d*  
*d*

*exaltando*

*p* *cresc.*

6 6 6 6



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *f* and *pp* subito.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *f* and *pp* subito.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *pp*, *molto cresc.*, *acceler.*, and *con tutta forza*.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *ff* and *allargando*.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *m.d.*, *m.g.*, *brillante e rapido*, and *secco*.



## III. Esquisse.

Ign. Friedman, Op. 26, III.

Allegro, ma non troppo.

*pp* *zefiroso* *simile* *mf* *ben cantando*

*poco cresc.* \*

*cresc.*

*f poco marcato*

*mf* *diminuendo*



*p* *triste*

*rapido*

*pp*

*ppp*

*perdendo, ma senza rit.*

*m.d.*

*m.g.*

*ppp*



